

BULLETIN

OF

THE METROPOLITAN MUSEUM

OF ART

VOLUME I

NEW YORK, AUGUST, 1906

NUMBER 9

A JAPANESE SWORD-GUARD PICTURING A HOLLANDER

IT is clearly recognized that the European influence upon Japan during the seventeenth and eighteenth centuries was by no means unimportant. And during even the period when the restrictions upon the Dutch "factory" at Deshima allowed only a boat a year to discharge its cargo in Japan, there continued a steady infiltration of European ideas and methods, no less than of trading stuffs.

In this connection it may be said that the collector who visits Japan is constantly coming in touch with early objects of European workmanship, or with early copies of them. One may see, for example, a bit of European flannel carefully worked into the case of some object precious in tea ceremonies;—or be shown among the treasures of a Japanese collector's go-down an eighteenth century baize table cloth, stamped unpleasantly in bright colors, or in shops one may run across an early European button, brooch, painting, primitive watch, or bit of brocade. Among other things, decorated leather found its way into Japan at an early period, and was highly prized, not for screens—it was over costly for that—but as a veneer for tobacco pouches, small cabinets, and for parts of armor. As I write, a pair of "sendan" (arm-pit pieces of a suit of armor) lie before me encased in leather of the coarse-patterned foliate type, which was used as wall hangings in Dutch houses of the seventeenth century. And we have a suspicion that in this, as in similar cases, it was the old-fashioned objects, rejected by the markets of Europe, which found their way into the trading stocks of the India Com-

pany. This was certainly true in the case of European armor; for we have good evidence that not only was it imported into Japan, but that record prices were paid for it—and this after the European demand had subsided in consequence of improvements in fire arms. Thus it is known that the helmets and corselets of daimyos were not infrequently of European origin, although, it appears, always revamped in accordance with Japanese fashion. One may mention in this connection the remarkable head-piece of the great Tokugawa in the temple museum at Nikko, the Dutch cabasset of about 1620, now in the Imperial Museum of Tokyo—parts of the suit of a daimyo of Arima in the possession of Mr. Louis. B. McCagg of this city, and several head-pieces collected by the writer.

Entire suits of European armor were undoubtedly imported. One richly decorated was secured not long ago by a collector in Tokyo, who sent it back to Europe, and it was later sold (1891) among the objects of the Chateau Acquabella, Florence. I have myself found at different points in Japan fragments of gold damaskeened German armor, which had been broken up to form ornaments for tobacco boxes!

Swords appear to have been rarely imported: their shape made them unsuited for Japanese use, nor was their material desirable—the native blades never having been surpassed.

It is a curious, and not altogether a flattering fact—from the Western standpoint—that European *figures* or *jaces* rarely find their way into sixteenth, seventeenth or eighteenth century Japanese art. Exceptional is the figure, probably of a Portuguese, pictured by Huish, in the Sir Trevor Lawrence col-

lection: and rare, also, are eighteenth century prints which appear to have been based upon European models; and among the thousands of richly decorated sword-guards of this period one seeks in vain for figures of Europeans. Such, at least, had been the writer's experience, until he happened to examine a collection of guards at Noetsu, in the province of Echigo. Here he discovered a guard decorated with a figure which the Japanese collector pronounced a "Corean," but which was an obvious Hollander. And it even tells us what manner of man was this early trader at Nagasaki: he wore a curly wig, a three-cornered hat surmounted by a tuft of feathers, a broad-bottomed coat with silver buttons, a wide cuff, and ruffles at his throat and wrists. The tobacco pipe he carried is of Hollandish length, although its decoration is Japanese, and he led a spaniel, of the small, spotted kind, which was just becoming known in Europe as a "King Charles." The guard dates apparently from the early eighteenth century, and from its decoration we may query whether its material is the "namban tetsu," foreign iron, which at that time had become famous in Japan for the making of armor.

B. D.

GREEK JEWELRY

THE Museum has recently purchased, out of the income of the Rogers Fund, a number of pieces of ancient Greek jewelry which are of extraordinary beauty and importance, and which have an added interest from the fact that they are all said

to have been found in the same grave. These are now on exhibition in the Gold Room, and are illustrated in the accompanying plates. They include a diadem, a necklace, a pair of earrings, a finger ring, seven rosettes in the form of small flowers,

and nineteen beads from a necklace, all of them being of the pure yellow gold which was customarily used by the Greeks for their coins and for the better class of their jewelry.

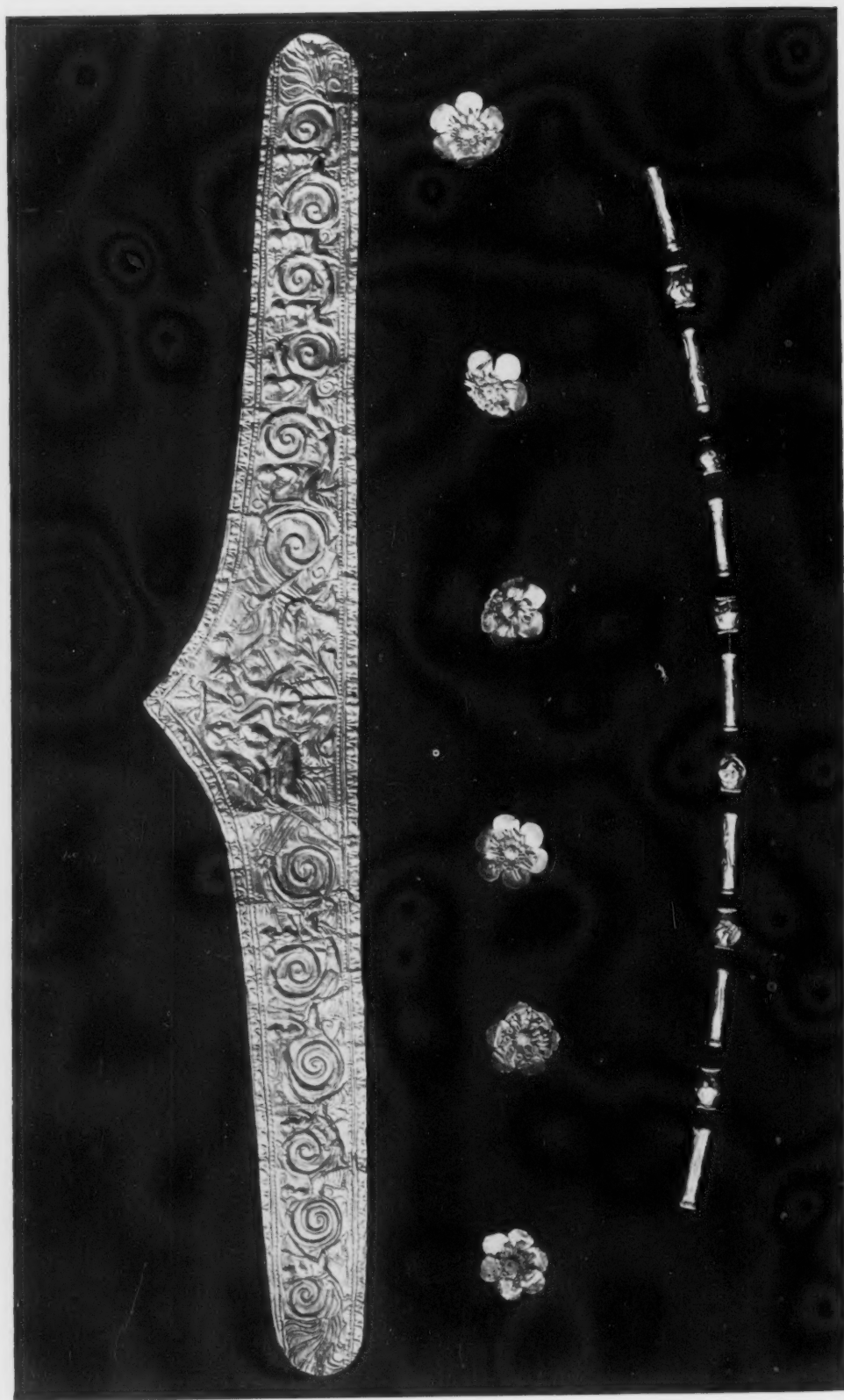
Technical characteristics both of the design and the execution, make it possible to date these in the fourth century B.C., and probably not later than the middle of the century. They therefore represent the art of the Greek goldsmiths at the highest stage

of its development, and they do this not unworthily. For, while none of them (with the possible exception of the rosettes) is unique in the strict sense of the word, yet all exhibit a perfection of workmanship which is not surpassed by similar examples in any other collection; and one has only to examine them carefully to understand why the Greek women, with the keen instinct for beauty which distinguished their race, should have preferred specimens of such delicate craftsmanship for their personal adornment, rather than the mere glitter of precious stones.

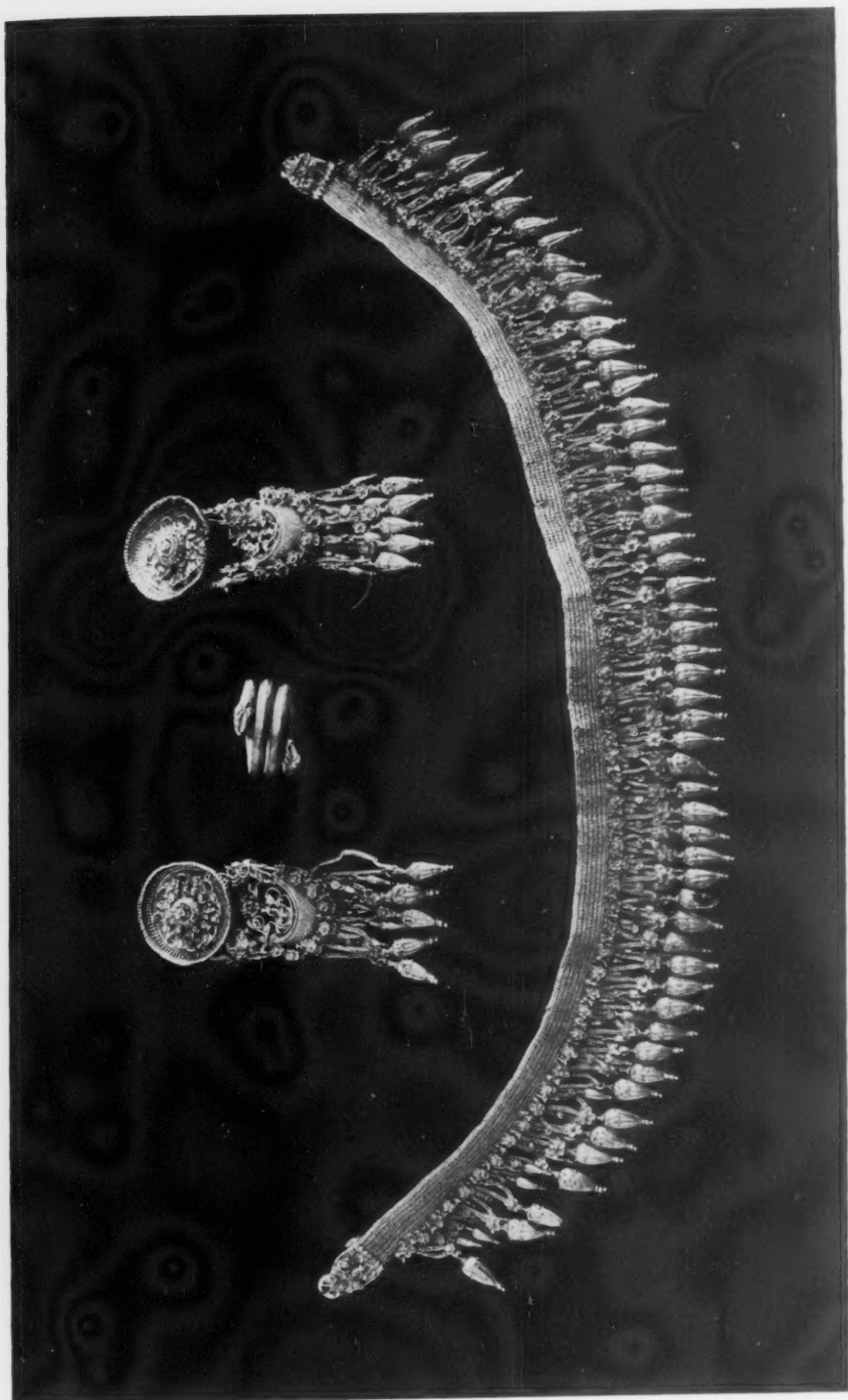
THE DIADEM consists of a very thin plate of gold, $1\frac{1}{2}$ inches long and $2\frac{1}{8}$ inches wide at the point in the middle ($.368 \times .06$ m.). Its decorations are entirely of repoussé work, hammered into low but carefully modelled reliefs. In the middle the youthful Dionysos and Ariadne are sitting back to back, their faces turned toward each



JAPANESE SWORD-GUARD PICTURING A EUROPEAN
PROBABLY EARLY EIGHTEENTH CENTURY



GREEK JEWELRY RECENTLY PURCHASED



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other. Each holds a long thyrsos,—the staff with a pine cone at the top, which was the emblem of Dionysos and his followers. Their seat is a conventional design of *akanthos* leaves, from the centre of which rises a large flower. From this group a series of large scrolls runs out to either end of the diadem, terminating in the conventionalized honeysuckle or "palmette" pattern; and between the scrolls are small female figures, seated on the stalk of the vine from which the scrolls spring, all facing towards the centre. These little figures, of which there are five on each side, are modelled with the greatest care as to details, no two being quite alike, even in their features. From their occupation there would be no hesitation in calling them Muses were there less than ten; and probably they were in fact intended for Muses, each being regarded as a duplicate of the corresponding figure on the other side, with which it balances exactly in pose and action. On each side the first is playing upon the small Greek harp called the *trigonon*, the second holds a pair of pipes, the third is playing on a lyre, the fourth is singing from a scroll which she holds in both hands, and the fifth is playing on a long instrument somewhat like a lute, which has been identified with the *psalterium*.¹ The combination of these figures with the scrolls surrounding them is gracefully arranged so as to form an uninterrupted design, and the artist has heightened the charm of his composition by introducing minor features, such as the flowers among the scrolls and the three birds on the ground, while on the flowers nearest Dionysos and Ariadne he has placed two grasshoppers.²

THE NECKLACE is of a type which is not uncommon in Greek jewelry, consisting of a closely woven braid of fine gold wire, from which pendants are suspended by intertwining chains, with rosettes at the points of attachment. The examples of this type vary considerably both in elaborateness of the design and fineness of execution; but it may safely be said that none of those hitherto discovered surpasses this in either respect. It has three rows of pendants, all of which are of the usual

amphora shape, pointed at the bottom. Those of the upper row are very small, and linked directly to the ornaments below the braid; those of the middle row are somewhat larger, and are suspended by short chains, with a tiny disk at the junction of each chain and pendant; but those of the lowest row are considerably larger and more elaborate than either. In this row each pendant is hung by two chains, and the chains are fastened by rosettes both to the pendant and to the braid above. Perhaps there is no better means of appreciating the exquisite workmanship of the necklace than by studying these rosettes, especially the row along the bottom of the braid. It will be seen that each is double, that is, it consists of a smaller, five-petalled flower placed over a larger one, both wrought with the utmost delicacy; yet tiny as these flowers are, and thickly as they are massed together, every petal of every flower has a fine, twisted wire running around its edge, and we must remember that this wire was not part of the surface, but had to be soldered to it. Originally, too, the petals were probably enamelled with bright colors, though these have disappeared. Still finer than the flowers, however, and so small that they can hardly be recognized without a strong glass, are the fore parts of winged griffins which alternate with the rosettes in this row, and from which the upper pendants are hung. In the general effect these count for so little, in proportion to the work expended upon them, that we might wonder at its having been thought worth while to introduce such a minute detail, did we not recognize in them a characteristic example of the Greek craftsman's love of his work for its own sake. It should be noted also that these tiny griffins are modelled by hand, not stamped or moulded; and finally, attention should be called to the beauty of the design and execution of the two clasps, as well as to the remarkable preservation of the jewel as a whole.

The length of the necklace is $12\frac{5}{8}$ inches (.323 m.). It is therefore too short to have been worn loosely, and must have been fastened close around the neck, like a collar.³

the *Archäologische Zeitung* for 1884, p. 94. The authorities of the Museum would be glad to know in what collection this is at present.

³ The design of this necklace is almost identical with that of one in the Hermitage at St. Petersburg, which was part of a rich discovery in a

¹ See Fougères in the *Bulletin de Correspondance Hellénique*, 1888, p. 119, note 2.

² A diadem of somewhat similar character and decorations, though the latter are less beautifully composed, was formerly in the possession of Mr. Frank Calvert at Dardanelles, and is published in

THE EARRINGS, like the necklace, belong to a type which is not unfamiliar, and like the necklace they rank with the finest examples of their type. The length of each is slightly less than three inches (.074 m.). The design consists of three parts. At the top is a disk, decorated with an elaborate rosette in filigree; from this is suspended a crescent, convex in section, and from this crescent hang three rows of pendants like those of the necklace, also with the double rosettes and the winged griffins where they are attached. It is unnecessary to dwell again upon the beauties of these details, but the middle portion cannot be passed over, as it displays the most delicate and elaborate workmanship to be found in any of these jewels. The crescent is attached to the disk above it by two hooks or hinges, which are masked by floral designs, and at the side of each stands a figure of Eros (Cupid), represented as a slender boy with large wings, just as he is in the larger works of art of the same period, in distinction to the chubby, short-winged infant whom we find in later Greek and Roman art. The floral ornament is carried across from one side to the other, forming a sort of bower, in the midst of which is seated a Muse playing upon a lyre, this minute figure being modelled in full round. The crescent itself is covered with globules of infinitesimal size, which are arranged in groups of four, with marvellous regularity of spacing, and with just enough distance between the groups to give more variety to the surface than would have been possible had they been simply massed together.⁴

The other objects do not call for detailed mention, as they are of less importance, and may be easily appreciated from the illustrations. The flowers show much of the skill of the larger pieces, and are modelled with unusual realism for Greek work of this kind, pistils and stamens being rendered carefully and closely after nature.

The necklace and earrings have been cleaned and repaired by Messrs. Tiffany & Co., but there are no restorations. The

grave on the site of Theodosia, in the Crimea, published in the *Antiquités du Bosphore Cimmérien*, pl. XIIa, No. 4 (see Reinach's edition, p. 53). Included in the same discovery, and published on the same plate, are a pair of wonderful earrings, and a special finger ring, which are similar in design to those here described.

diadem appears to have been cleaned before it came into the possession of the Museum.

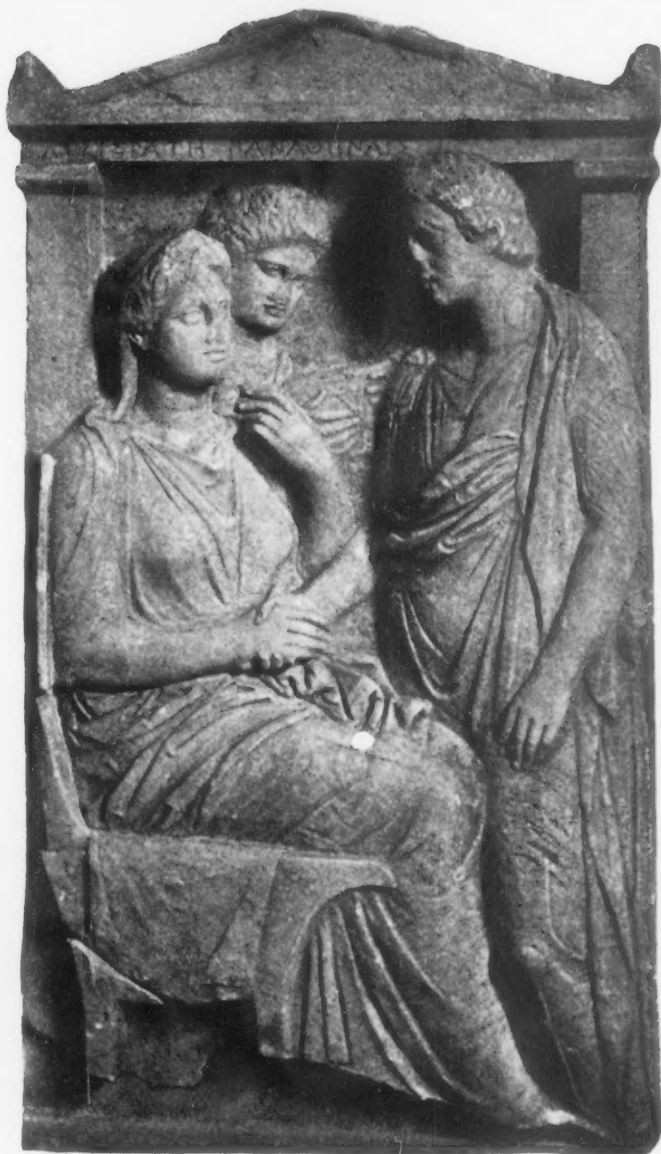
E. R.

A GREEK GRAVESTONE

ON page 121 is an illustration of a beautiful and important addition which has recently been made to the original sculptures in the Museum. This is a Greek gravestone, of Pentelic marble, and dating from the fourth century B.C. Its character and style are unmistakably Attic, and it belongs to the class which have been found in large numbers in and about Athens, the collection of them in the National Museum of that city being one of its most distinctive and charming features, although they are comparatively rare in other museums. This one was purchased in Germany, in April of the present year, with an appropriation from the income of the Rogers Fund, and it is now exhibited temporarily, with other recent accessions, in the room at the northeast corner of the Fifth Avenue front of the Museum. It measures 3 feet 8 $\frac{3}{4}$ inches (1.14m.) in height by 2 feet 2 $\frac{1}{8}$ inches (.68 m.) in width at the bottom.

The subject of the relief is a common and characteristic one among the Attic grave-stones. The deceased, a young woman, is seated, clasping the hand of a member of her family in token of farewell. The person whose hand she holds is an elderly woman, probably her mother, who wears her hair short as a sign of mourning. Between the two stands a third woman, holding a small box or casket. It would be easy to enlarge upon the wonderful manner in which grief is expressed in all three figures, without the slightest tendency towards distortion or exaggeration. The story, which is a simple one in itself, is told in the simplest possible manner, yet its tragic significance is all the more effectively expressed on this account; while combined with the grief, the spirit of serenity, of tranquil resignation, breathes through the composition in a manner which shows most instructively how the Greeks regarded death in the great period of

⁴For Greek earrings of this type see Karl Hadaczek, *Der Ohrschmuck der Griechen und Etrusker*, Vienna, 1903. According to him and to others the most beautiful example is that from Theodosia referred to in the note on p. 119, which is very like ours, except that the centre is occupied by a quadriga instead of the figure of the Muse.



GREEK GRAVESTONE

their civilization, since the same spirit is shown universally in their grave monuments of the fifth and fourth centuries. Artistically, also, these gravestones give us an interesting insight into the taste of the everyday Athenians at this period, for they bring us closer to the art of the common people than any other form of sculpture which has survived. Relatively speaking, gravestones like the one here represented

must have been as numerous in the cemeteries around Athens as any one form of gravestone in our cemeteries of to-day. They were made to suit the taste and preferences of the individuals by whom they were ordered, and therefore through them we can see how close must have been the sympathy, and how genuine the appreciation of the people for the works which were being produced by their great

artists. Another point which is well brought out by our example should also be noticed, namely, the influence which the great artists had upon the minor sculptors of their time and school. Like the other monuments of its class, our gravestone bears plenty of evidence that it is not the work of a master. It would take too long to describe this evidence in detail, and the technical shortcomings will be apparent to anybody who is familiar with Greek sculpture; yet in spite of these, the pose and grouping of the figures, the simple, rhythmical arrangement of the drapery, carrying out the spirit of the conception, and the beautiful types of the faces show an influence or a tradition which could exist only in Athens at the period when this gravestone was made, and which was due to the principles which her great sculptors had formulated in their work.

On the entablature above the relief are inscribed the names Lysistrate (*Λυσιστράτη*) and Panathenaïs (*Παναθηναίς*). The former is undoubtedly the name of the woman for whom the gravestone was erected, and who is represented in the seated figure at the left. That the name Panathenaïs is intended to designate the elder woman is possible, but not so certain, as it would imply that the two had died simultaneously, or that the gravestone had been ordered for the two together, in which case the elder would probably have been chosen for the seated figure. More probably Panathenaïs was a member of the family who died subsequently, and whose name was then added; for the addition of names after a monument had received its original inscription was a common practice with the Greeks, just as it is with us.

E. R.

A RECENT LOAN

THE Museum is indebted to Mr. William Church Osborn for the loan of several pictures of the modern French School. One of these, the "Guitarist," by Manet, was placed on exhibition in June, and noticed in the Bulletin of that month. The others, three pictures by Monet and one by Pissarro, together with

the Museum's "Girl with a Parrot," by Manet, have just been hung in Gallery 20.

The so-called "Impressionist" pictures have not, hitherto, been exhibited at the Museum to any extent, and, for this reason, this small collection is particularly welcome. The group is not, of course, thoroughly representative. To be so it should include pictures by Dégas, Renoir, Sisely and some others. Still, owing to the excellence of each of the six pictures that make up the panel, this exhibition justifies the interest and estimation in which the "Impressionists" are held. The figures by Manet are among the most lifelike in contemporary art, and hold their own among the greatest; and the Monet pictures show the representative qualities of this master of landscapes, who, more than any other painter, has influenced the art of to-day, not only in France, but in Europe and America as well.

The Monet pictures are all gay and they vibrate with sunlight. "Falaïses" is the earliest, being dated 1881. "L'Aiguille à Etretat" was painted some two years later. Here the splashing, choppy water and tossed spray are marvelously expressed, as are the breezy sky and shimmering atmosphere. It is the movement of a fraction of a moment, done as no one who has attempted this motive has yet done it, if certain Japanese artists be excepted. "Le Bassin aux Nymphéas" is the most daring of the three. It is one of a series of paintings that Monet, in 1899, made of a Japanese bridge that he had constructed on his property at Giverny. It is as bright and joyous as the others, and the observation of contrasts is as exact. The greens, however, appear crude compared to the pale opal color schemes of its neighbors.

Pissarro has the same convictions as Monet, and charms us by his delicacy and tenderness as Monet does by his virility and daring. His painting, called "Printemps," seems grey in contrast with Monet's work, though by itself this picture, also, pulsates with light—the subdued, delicate sunlight of a dream-like spring day.

These four pictures are as windows opening on beautiful outlooks, and the aim of the painters has been successfully and completely accomplished.

B. B.

NOTES

EXHIBITION OF RECENT ACCESSIONS.—Experiments are being made in the arrangement of certain classes of objects in the Museum which will be of interest to its regular visitors. One of these is the temporary exhibition of recent accessions of all kinds in one room, where the visitor may find them readily, before they are distributed among the various collections to which they properly belong. At present the Museum has no gallery which can be devoted exclusively to this purpose, and therefore a portion of the room containing the Coles Collection has been utilized. This is on the first floor, at the northeast corner of the Fifth Avenue front. In the space thus afforded it is not possible to exhibit all the new acquisitions as they are received, even for a short period; and for the present a selection will have to be made, based somewhat upon grounds of expediency. For example, very few paintings can be hung in the room, and probably only the more important will be selected for this distinction; while for reasons of safety the Greek jewelry described in the present number of the Bulletin has been placed at once in the Gold Room, where it can have special protection. If the experiment proves successful as an attraction, it is hoped that later the Museum may be able to provide an entire room for the purpose, which shall be well lighted and conveniently situated.

REARRANGEMENT OF THE HALL OF MODERN SCULPTURE.—An experimental rearrangement of the sculptures in the large entrance hall on Fifth Avenue has also been carried out, by which they are distributed over the floor instead of being placed against the walls, as heretofore. The object of the rearrangement is two-fold—first, to overcome the effect of emptiness which the hall has hitherto presented, and second, to enable visitors to study the individual statues from all sides. Large tapestries have been hung on the side walls of the hall, to give it an effect of warmth and color, of which it has been much in need, and they also furnish a decorative background for the sculptures.

THE GOLD ROOM.—In the Gold Room considerable progress has been made in the classification and re-arrangement of the collection of ancient jewelry, in which the Museum is exceptionally rich. The cases containing this collection have been relined with a material presented by Mr. George A. Hearn, which makes a handsome and effective setting for the gold; and the various classes of jewelry—Oriental, Greek, Etruscan, Roman, etc.—are now nearly all grouped, labeled, and mounted on new stands. The Cypriote part of the collection still remains to be arranged, as well as the gems and coins. A more extended account of the collection as a whole will be given when the work is completed.

CASTS OF EQUESTRIAN STATUES.—Full size casts of the statues of Bartolomeo Colleoni and Gattamelata, the two greatest equestrian monuments of the Renaissance, are being mounted in the large hall of casts. The Colleoni is already in place, and the Gattamelata will soon follow. They are to stand on opposite sides of the hall, in such a position with relation to each other that they may be easily compared, and at a considerable elevation, the height of the pedestals being 10 feet 6 inches. The pedestals of the original statues are so high, and so obviously intended for outdoor effect, with large space about them, that it would be impracticable to attempt to reproduce them here, and therefore simple pedestals of Renaissance style are being provided. Both casts are included in the John Taylor Johnston Memorial Collection, the Gattamelata having been received in 1893, and the Colleoni this year.

REPRODUCTIONS OF MYCENAEAN METAL WORK.—The Museum has recently added to its collection of reproductions a complete set of electrotype copies of Mycenaean metal work made by the Galvanoplastische Kunstanstalt of Geislingen-Steige in Württemberg. These include specimens of the wonderful art of the prehistoric Greeks in various metals, and from various localities, though the greater number are from objects

discovered at Mykenae. Among them are the famous inlaid daggers (reproduced in restored form), the silver bull's head with gilded horns, a mask, a diadem, gold vases, including two cups from Vaphio, and many finger rings and other small ornaments. These are now exhibited temporarily in the room for recent accessions described above.

JAPANESE TEXTILES.—The collection of samples of Japanese fabrics, presented to the Museum by Mr. and Mrs. H. O. Havemeyer in 1896, have been placed on exhibition in Gallery 22.

The collection consists of 2,129 pieces, and embraces the collection of S. Bing, the noted writer on Japanese art. It contains examples of stuffs, chiefly fragments of robes of state, dating back to the fourteenth century.

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By purchase 432 volumes
and pamphlets.

By presentation 16 volumes

The names of the donors are: Castle Museum and School of Art, Nottingham, England; Corcoran Gallery of Art, Wash-

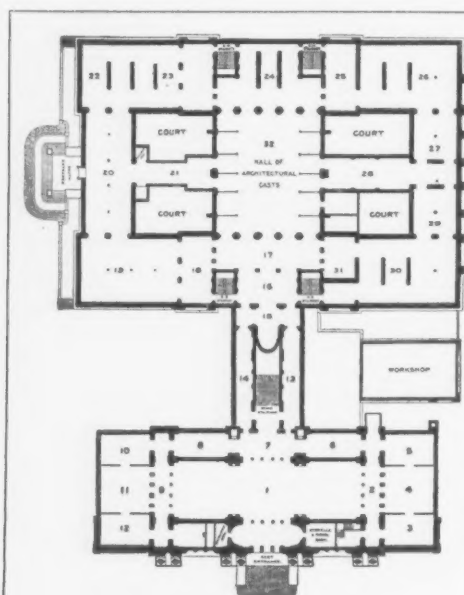
ington, D. C.; Mr. Charles Henry Hart, Mr. George A. Hearn, Royal Museum of Fine Arts, Antwerp, Belgium; The John Williams Inc. Bronze Foundry and Iron Works.

Eighty-six persons have availed themselves of the privileges of the Library.

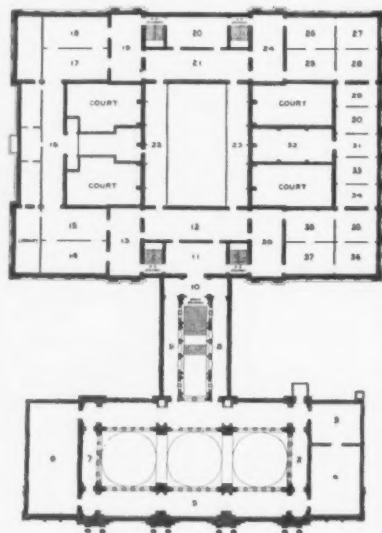
ATTENDANCE.—The following table shows the number of persons who have visited the Museum during the month of June, as well as the number of visitors for the same month last year. The increase has been 774.

	1906	1905
17 Free days.....	26,113	26,348
9 Evenings.....	2,359	2,596
4 Sundays.....	20,130	19,268
9 Pay days.....	3,202	2,818
	51,804	51,030

MUSEUM PHOTOGRAPHS.—Beginning with the first of August, photographs of the objects in the various collections of the Museum, made by the Museum photographer, will be regularly on sale at the catalogue-stands. The stock includes silver prints as well as carbonettes. Orders by mail should be addressed to the Assistant Secretary.



FIRST FLOOR OF THE BUILDING



SECOND FLOOR OF THE BUILDING

COMPLETE LIST OF ACCESSIONS

JUNE 28 TO JULY 24, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian.....	*One hundred and forty-nine specimens of flint.....	Gift of Mr. C. T. Currelly.
ANTIQUITIES—Greek.....	*Marble torso of a Goddess.....	Purchase—Rogers Fund.
PAINTINGS—American.....	Lady in Grey, by Whistler.....	Purchase—Rogers Fund.
PHOTOGRAPHS.....	Benjamin Franklin, from the portrait by B. Wilson.....	Gift of American Philosophical Society.
SCULPTURE—American.....	*Girl Dancing, Young Mother, His First Journey, by Bessie Potter Vonnob.....	Purchase—Rogers Fund.
TEXTILES.....	Burgundian tapestry, XVth Century	Gift of Mr. Jacques Seligmann.

LIST OF LOANS

JUNE 28 TO JULY 24, 1906

CLASS	OBJECT	SOURCE
PAINTINGS—French..... (Floor II, Room 21)	Falaises, Le Bassin aux Nymphéas, L'Aiguille à Étretat, by Claude Monet; Printemps: Pommiers en Fleurs, by C. Pissarro.....	Lent by Mr. Wm. Church Osborn.
PORCELAIN—Chinese..... (Floor II, Room 7)	Two large vases and one globular vase	Lent by Mr. J. Pierpont Morgan.

*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 15, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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Vice-Presidents.	DARIUS O. MILLS. JOHN STEWART KENNEDY.
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Curator of Arms & Armor,	BASHFORD DEAN.
Curator of Metal Work,	JOHN H. BUCK.
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Assistant Treasurer,	THOMAS D. DUNCAN.
Librarian,	WILLIAM CLIFFORD.
Assistant Secretary,	HENRY W. KENT.

MEMBERSHIP

CLASSES.	
BENEFACTORS, who contribute or devise...	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual

Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 6.00 P. M. Mondays and Fridays from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6.00 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museums should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and holidays.

THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrances. The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographers, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring	8x10 inches,	\$.40
"	11x14 "	.90
"	18x22 "	3.00

PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale at the Museum may be had on application to the Assistant Secretary.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.